JOE SATRIANI
SUPER COLOSSAL

ARTIST
APPROVED

C L
M C

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JOE SATRIANI — SUPER COLOSSAL

It's been 20 years since guitar monster Joe Satriani shook the world with his debut solo release, *Not of This Earth*. But when we broke this news to Satch himself, he couldn't believe it.

"Wow," he marvels. "I had no idea." Quickly he logs onto his website, satriani.com. "Whaddya know! You're absolutely right!"

Of course, this just proves that Satriani isn't the type to look back—especially when he's got something like *Super Colossal* on his mind.

Who can blame him? Even in a catalog that's overflowing with some of the most amazing six-string wizardry ever documented, *Super Colossal*, his newest Epic release, stands out. Whether you're a connoisseur of the guitaristic arts or someone who simply digs great grooves and passion in music, this CD lives up to its name.

In fact, though Satriani has had a dream career that's ranged from building a reputation as the teacher that the greatest guitarists sought out for lessons, to exploding all over the map with more than ten million sales of eleven solo albums (two platinum, four gold), thirteen Grammy nominations, three platinum DVD's, the historic G3 guitar summits, and tours/sessions with everyone from Mick Jagger to Deep Purple to Spinal Tap, *Super Colossal* is an unprecedented achievement.

Why? Because it's about more than playing guitar.

It's about the magic in music.

More precisely, it's about finding that sweet spot where sweeping gestures and a craftsman's attention to detail enrich each other.

You hear it in the title track's thundering, foot-stomp beat and intricately textured lead line; in the spiritual intensity of "A Love Eternal"; in the raucous, party-down exhilaration of "Crowd Chant"; and in the cinematic menace of "One Robot's Dream."

And especially, you feel it because Satriani is digging down, finding the right note and letting it fly, and focusing more on touching hearts than blowing minds.

Super Colossal, then, completes his transformation, long in progress, from stunning instrumentalist to fully realized artist.

"People who picked up on my records early on knew that I couldn't be easily pigeonholed," Satriani says. "I was never a metal player or a fusion player or a straight-ahead rock player, though these are all elements of my personality. I think I just go further into each of those places now, especially on *Super Colossal*. To me, there's more variety here than on any other album I've done."

The title reflects the ambition that Satriani brought to this project from its first conceptual glimmer. In the spring of 2005 he was winding down the tour behind his previous album, *Is There Love in Space?*, a marathon that had him playing 115 shows in 25 countries over 14 months. His plan was to head home to San Francisco after the last show in India, wrap up a few projects—the *G3 Live in Tokyo* DVD, music for a NASCAR video game—and then start cutting a live CD.

Maybe that was his road adrenaline talking, for once he allowed himself a short vacation, a different picture took shape. "It dawned on me that I didn't want to do that live album right now," he explains. "In fact, I was totally against it. Instead, I wanted to stay in my little cave—my home studio—and build a beautiful but powerful record, one that sounds big on the surface but also has details hidden inside that you hear after listening for maybe the tenth time."

With that, Satriani combed through more than 30 of his latest songs. As he whittled this list down, he backed away even further from the live concept, to the point that he decided to do the record, aside from the drum tracks, on his own. "I couldn't let any of them go," he admits.

And so the hard work began. In early morning and late evening sessions, recording digitally in the cozy facility he'd built next to his son's playroom, shaping each sound carefully through familiar and new equipment, Satriani addressed his songs, beginning with a guide track that he'd lay down on electronic drums. The keyboard and guitar followed, with the bass coming in at the end. The further he got, the better he felt about working on his own.

"When you're a multi-instrumentalist, layering each part, you have lots of time to reflect," he says. "After a few months you're dying to take the music out in front of an audience and slam it out. But the opportunity to get really subtle and delicate exists only when you're recording these songs for the first time. Also, you learn from it. You're fully engaged, so that you wake up in the middle of the night thinking about it. You worry and agonize over every detail, but six months later all that fades and you're in love with what you've done."

This attention to detail shines throughout *Super Colossal*. Encouraged by the sounds he was discovering through the interplay of instrument, amp, speaker simulators, and processors, Satriani found ways to express himself through long notes, perfectly selected and caressed, as well as the occasional blinding run. "It was a journey for me to play a song like 'Ten Words,'" he points out, "to learn how to be restrained. You're not just wailing. It's hard to make an instrumental that really says something; that's not just background music or some superficial 'get up and dance' thing. There's nothing wrong with either of those forms; it's just that I'm not doing that. I'm going deeper.

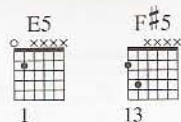
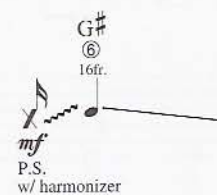
"Besides, after making records for—now that you've pointed it out—20 years," he adds, just a bit wryly, "I'd feel bad if somebody said, 'Man, you're just playing indiscriminately.' You're supposed to get better and to learn how to make the music work, and sometimes that does mean laying back and really speaking through your guitar instead of treating it as a vehicle that lets you play really fast, which increasingly means less and less to me."

After finishing his tracks, he sent them out for live drum overdubs: Four—"A Cool New Way," "One Robot's Dream," "The Meaning of Love," and "Made of Tears"—went to session giant Simon Phillips in L.A.; the rest were cut by Satriani's longtime associate Jeff Campitelli in Vancouver, at the Armoury, a studio that co-producer Mike Fraser (AC/DC) recommended. The acoustics of its main room yielded exactly what Satriani wanted for the rhythm track: a big, brawny resonance that complemented the power of his most aggressive lines, and a rich whisper for softer moments.

"I wanted a sound that was complex and emotional but never revealed the technology behind it," the guitarist explains. "As a result, I managed to find the best guitar tones I've ever put on record. The sound of this album, the incredible variety that somehow fits under this umbrella of *Super Colossal*, makes it special in our book.

"And," he reminds us, "I didn't even know I was celebrating 20 years."

SUPER COLOSSAL

By Joe Satriani

B
2nd time, Gtr. 3: w/ Fill 1
C#
4fr.
Rhy. Fig. 1
E5

Gtr. 2: w/ Rhy. Fig. 1 (3 times)
F#5
N.C.(C#5)
End Rhy. Fig. 1
w/ bar

E5
F#5
N.C.(C#5)
(harmonizer off)

E5
F#5
N.C.(C#5)
w/ harmonizer

Fill 1
Gtr. 3

E5
F♯5
(harmonizer off)
w/ harmonizer
1/2

C
A♯
⑥
6fr.
F♯
⑥
2fr.
C♯
⑤
4fr.
G♯
⑥
4fr.
Gtr. 2
1/2
1
1
1

A♯
⑥
6fr.
F♯
⑥
2fr.
G♯
⑥
4fr.
1/2

A♯
⑥
6fr.
B
⑥
7fr.
C
⑥
8fr.
C♯
⑥
9fr.
(cont. in notation)
1/4

D
Gtr. 1
N.C.
Gtr. 2

To Coda
(cont. in slashes)

E Guitar Solo
Gtr. 1 tacet
A♯
6fr.
Gtr. 2
Gtr. 3 (semi-clean, w/ delay)
mf
C♯
4fr.
8va
w/ bar
loco

D♯
⑤
6fr.

D.S. al Coda
G♯
⑥
4fr.

Coda
Gtr. 2 tacet
Gtr. 1

JUST LIKE LIGHTNIN'

By Joe Satriani

C5

C7(no3rd)

Gtr. 2

Gtr. 3

let ring

Gtr. 1

C
Gtrs. 1, 2 & 3 tacet
A♭maj7
E♭maj7
Cm
mf
*8va
Riff B
Rhy. Fig. 1
w/ pick and fingers
let ring throughout
*8va applies to both gtrs. (throughout).
8va
A♭maj7
loco
1/2

E♭maj7
Cm
8va
End Riff B
End Rhy. Fig. 1
D
Gtrs. 1 & 2: w/ Riff A (4 times)
Gtrs. 4-7 tacet
Gtr. 3
N.C.(Gm)

*Chord symbols reflect overall harmony.

Gtr. 2: w/ Rhy. Fig. 2
Gtr. 8
Dm7
Cadd9
B♭maj7
Gtr. 1

F Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2
Dm7
Cadd9
15ma
loco
8va
P.H.
w/ bar
P.S.

8va
loco
Cadd9
B♭maj7
Cadd9
P.H.
w/ bar

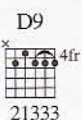
Dm7
Cadd9
B♭maj7
Cadd9

G
Gtr. 2: w/ Riff A (8 times)
N.C.(Gm)
Gtr. 8
Gtr. 1
Riff C
End Riff C
Gtr. 1: w/ Riff C (7 times)
Gtr. 8
P.H.
w/ bar
Harm.
w/ bar
loco
15ma
*15ma
Pitch: B
D
F
D
*15ma applies to harm. only.
loco
15ma
Harm.
w/ bar
loco
Pitch: D
F
D

H
Gtr. 6: w/ Riff B (2 times)
Gtr. 7: w/ Rhy. Fig. 1 (2 times)
2nd time, Gtr. 8 tacet
1st time, Gtr. 8 tacet
A♭maj7
E♭maj7
Cm
15ma
fdbk.
w/ bar
8va
loco

IT'S SO GOOD

By Joe Satriani

D9

A Intro
Free time

Moderately ♩= 88

N.C. D C G D C G

Gtr. 1 (dist.)

8va

mf
w/ echo
w/ bar
fdbk.

Pitches: A D A D

Gtr. 2 (clean)

Rhy. Fig. 1 End Rhy. Fig. 1

mf

Gtr. 3 (clean)

Rhy. Fig. 1A End Rhy. Fig. 1A

mf
w/ echo

Gtr. 4 (dist.)

mf

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)
Gtr. 4 tacet
Gtr. 1
loco
mf
P.S.
15ma
Harm.
w/ bar
Gtr. 4
Gtr. 5 (clean)
Riff A
End Riff A
Gtr. 5: w/ Riff A (3 times)
Gtr. 6 (dist.)
divisi
w/ univibe
Riff B
End Riff B
*w/ wah-wah
*+ = closed (toe down); ○= open (toe up).
B
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (4 times)
Gtr. 4: w/ Riff B (4 times)
Gtr. 6

D C G D C G
C
G C D
Gtr. 6
1/2
1/2
Gtr. 2
Rhy. Fig. 2
Gtr. 3
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 4
Riff C
End Riff C
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
Gtr. 4: w/ Riff C (2 times)
G C D
Gtr. 6
1/2
1 1/2
2
Gtr. 2

G C A5

Gtr. 6

(univibe off)

Gtr. 2 Rhy. Fig. 4

End Rhy. Fig. 4

(cont. in slashes)

Gtr. 3 Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtr. 4 Riff D

End Riff D

P.S.

D
Gtrs. 3 & 6 tacet
N.C.
Gtr. 2
Gtrs. 4 & *7 (dist.)
Riff E
Play 4 times
End Riff E
*Doubled throughout
E
Guitar Solo
Gtrs. 2 & 4 tacet
N.C.(G7)
Gtr. 6
w/ wah-wah
Gtr. 7
Riff F
End Riff F
Gtr. 7: w/ Riff E (2 times)
(D7)
Gtr. 6
**15ma
P.S.
P.H.
w/ bar
Pitch: A F♯ A A
**15ma applies to harm. only.

loco
w/ bar
(A7)
8va
Gtr. 6
w/ bar
Gtr. 7
Gtr. 7: w/ Riff F
(G7)
Gtr. 2
(wah-wah off)
D9
Rhy. Fig. 5
End Rhy. Fig. 5
w/ univibe
Riff G
End Riff G

Gtr. 2: w/ Rhy. Fig. 5 (2 times)
Gtr. 7: w/ Riff G (2 times)
Gtr. 6
hold bend
rake
*Played as even sixteenth notes.
D9
Gtr. 2
Gtr. 8 (dist.)
8va
f
hold bend
Gtr. 6
8va
loco
Gtr. 7
tr
F
**Gtr. 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 3 (3 times)
**Gtr. 4: w/ Riff C (3 times)
Gtr. 7 tacet
G
C
D
G
C
Gtr. 8
8va
loco
mf
Gtr. 6
mf
**Resume playing mf.

Gtr. 8 tacet
D
G
C
D
Gtr. 6
1/2
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A
Gtr. 4: w/ Riff D
G
C
A5
8va
(univibe off)
G Outro-Guitar Solo
Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (9 times)
Gtr. 6 tacet
Gtr. 4
(wah-wah off)
Gtr. 6
Gtr. 4
divisi
*w/ whammy pedal
*Set for one octave above.
Riff H
Gtr. 9 (semi-clean)
End Riff H
mf
let ring throughout
Gtr. 4 tacet
Gtr. 9: w/ Riff H (9 times)

D
C
G
D
C
G
D
C
G
D
C
G
8va
D
C
G
D
C
G
8va
loco
D
C
G
D
C
G
8va

REDSHIFT RIDERS

By Joe Satriani

*Bar is turned away from body of guitar (next 10 meas.).

E5
N.C.
F#5
Em7
N.C.
F#5
E5
N.C.
w/ bar
w/ bar
*Scrape pick rapidly back and forth across string at fret indicated causing note to sound.
w/ bar
w/ bar

F#5
Em7
N.C.
F#5
E5
N.C.
w/ bar
(echo off)
**As before
w/ bar
(echo off)

B
C
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (8 times)
F#5
E5
F#5
E5
Gtrs. 2 & 3
Rhy. Fig. 2
Play 4 times
End Rhy. Fig. 2
Gtr. 1
f
P.M.
P.M.
P.M.
P.M.
w/ dist.
f
w/ dist.

F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
F♯5
E5
D
B5
A5
E5
Gtr. 1
+1 1/2
-1
-1/2
w/ bar
w/ bar
w/ bar
Gtr. 2 & 3
Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3
B5
A5
E5
15ma
Gtr. 1
loco
P.H.
w/ bar
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (4 times)
F♯5
E5
E
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (4 times)
flutter bar

G
Half-time feel
N.C.(F♯m)
(G)
Gtr. 1
Gtrs. 2 & 3
Riff A
End Riff A
Gtrs. 2 & 3: w/ Riff A
Gtr. 1
(F♯m)
1.
(G)
2.
(G)
w/ wah-wah
P.S.
H Guitar Solo
Gtrs. 2 & 3: w/ Riff A (4 times)
N.C.(F♯m)
(G)
(F♯m)

(G)
(F♯m)
w/ bar
w/ pick and fingers
-2 1/2
(G)
(F♯m)
(G)
Gtr. 1
loco
(wah-wah off)
8va
Gtr. 5 (dist.)
divisi
w/ wah-wah
I
Gtr. 1 tacet
N.C.(Bm)
Riff B

(A#°)
End Riff B

Gtrs. 2 & 3: w/ Riff B (3 times)
(Bm)
(A#°)
Gtr. 5
*15ma
loco
P.H.
Pitch: D
*15ma applies to harm. only.

(Bm)

(A#°)
**8va
loco
(Bm)
***8va
P.H.
P.H.
**8va applies to harm. only.

End half-time feel
P.H.
Pitch: A
J
*Gtr. 2: w/ Rhy. Fig. 1 (2 times)
*Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)
F#5
Em7
N.C.
E5
*Both gtrs. w/ semi-clean tone playing mf.
fdbk.

M Outro-Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (4 times)

B5 A5

Gtr. 5

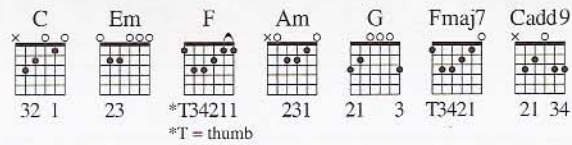
f

Gtr. 1

w/ bar

B5
A5
E5
B5
A5
E5
Half-time feel
Gtr. 5 tacet
N.C.(F♯m)
(G)
Gtrs. 2 & 3

TEN WORDS

By Joe Satriani

**Piano and multiple gtrs. arr. for one gtr.

Gtr. 2
Am
Em
F
G
Gtr. 4 (dist.)
mf
Em
F
Am
F
C
Em
F
C
Gtr. 1

D
Gtr. 4 tacet
Am
Rhy. Fig. 2
Gtr. 1
Gtr. 2
1/4
1
F
1
C
hold bend
1
1
G
End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

Am
8va
steady gliss.

F
8va
loco

C
w/ pick and fingers

D.S. al Coda
Coda
G
Gtr. 2
C
Gtr. 4
Gtr. 3
divisi
Gtr. 2

A COOL NEW WAY

By Joe Satriani

B
1st time, Gtr. 1: w/ harmonics ad lib (next 15 meas.)
1st time, Gtr. 2: w/ harmonics ad lib (next 16 meas.)
2nd time, Gtr. 1: w/ Riff B (8 times)
2nd time, Gtr. 2: w/ harmonics ad lib (next 7 meas.)
2nd time, Gtr. 4: w/ Fill 3
N.C.(Em)
(D/F♯)
(G)
(A)
Gtr. 3
2nd time, Gtr. 2: w/ Fill 2
2nd time, Gtr. 2: w/ Riff B (4 times)
Pitches: C♯ B
*8va applies to harm. only.
P.H.
loco
w/ bar
Fill 3
Gtr. 4

To Coda
C
Gtr. 2: w/ harmonics ad lib (next 16 meas.)
(G)
(A)
N.C.(Em)
(D/F♯)
w/ bar
1/2
*Fill 2
End Fill 2
*Riff B
*Fill 2 and Riff B are embellished w/ harmonics ad lib (throughout).
Gtr. 1: w/ Riff B (7 times)
(G)
(A)
(Em)
(D/F♯)
End Riff B
(G)
(A)
(Em)
(D/F♯)
(G)
(A)
(Em)
(D/F♯)
(G)
(A)

(Em)
(D/F♯)
(G)
(A)
8va
loco
D
N.C.(C)
(D)
Gtr. 3
Gtr. 4
(dist.)
divisi
mf
Gtrs.
1 & 2
Riff C
End Riff C

Gtrs. 1 & 2: w/ Riff C (2 times)
(C)
(D)
*8va applies to both gtrs.
(C)
(D)
(C)
(D)
Gtr. 4 tacet
(Em)
Gtr. 3
Gtr. 2
divisi
Harm.
**Gtr. 3 to left of slash in tab.
loco
Gtr. 1
Harm.
1., 2., 3.
4.
E
Gtrs. 1 & 2: w/ Riffs A & A1
Gtr. 3 tacet
N.C.(Em)
(D/F♯)
(G)
(A)
(G)
(A)

F Guitar Solo
Gtr. 1: w/ harmonics ad lib (next 15 meas.)
Gtr. 2: w/ harmonics ad lib (next 24 meas.)
N.C.(Em)
(D/F♯)
(G)
(A)
(Em)
(D/F♯)
(G)
(A)
(Em)
(D/F♯)
(G)
(A)
(Em)
(D/F♯)
(G)
(A)

(Em)
(D/F♯)
(G)
(A)
(Em)
(D/F♯)
(G)
(A)
(Em)
(D/F♯)
let ring
(G)
(A)
let ring

(Em) (D/F♯) Gtr. 1: w/ Fill 2 (G) (A)

*15ma loco

w/ bar P.H. steady gliss.

*15ma applies to harm. only.

Gtr. 1: w/ Riff B (4 times)

(Em) (D/F♯) (G) (A)

8va

ONE ROBOT'S DREAM

By Joe Satriani

(Am) (B♭) (Am) (B♭)

Gtr. 3

Riff B

Gtr. 5 (dist.)

mf

Riff B1

Gtr. 6 (dist.)

mf

(Am) (B♭) (Am) (B♭)

End Riff B

8va

End Riff B1

C
Gtr. 2: w/ Riff A (4 times)
Gtrs. 5 & 6 tacet
N.C.(Am)
(B♭)
(Am)
(B♭)
p
(Am)
(B♭)
(Am)
(B♭)
w/ pick & fingers
P.S.
mf
D
Gtr. 3 tacet
B♭
C
Dm
F
B♭
C
Dm
Fmaj7(no3rd)
Riff C
let ring

B♭
C
Dm
F
B♭
E7
End Riff C
let ring
Gtrs. 5 & 6: w/ Riff C
Gtr. 4
Fmaj7(no3rd)
E
Gtr. 2: w/ Riff A (16 times)
Gtrs. 4, 5 & 6 tacet
Gtr. 1 tacet
N.C.(Am)
(B♭)
(Am)
w/ bar
Gtr. 1
divisi
P.M.
Gtrs. 5 & 6

(Am)
(B♭)
Gtr. 4 tacet
Gtr. 3
w/ bar
P.S.
Gtr. 4 tacet
Gtr. 3

F
Gtr. 2: w/ Riff A (8 times)
Gtrs. 5 & 6: w/ Riffs B & B1 (2 times)
N.C.(Am) (B♭) (Am) (B♭) (Am) (B♭) (Am) (B♭)
(Am) (B♭) (Am) (B♭)
(Am) (B♭) (Am) (B♭)
Gtr. 3
Gtr. 4
divisi
G
Gtrs. 3 tacet
N.C.(Am) (B♭)
Gtr. 4
(Am) (B♭)
(Am) (B♭)

(Am)
(B♭)
(Am)
(B♭)
(Am)
(B♭)
(Am)
(B♭)
(Am)
(B♭)
(Am)
(B♭)

(Am)
(B♭)
8va
loco
w/ bar
Harm.
Pitch: G
P.H.
1 1/2
P.M.
T
*15ma
Pitch: F♯
*15ma refers to harm. only.
15ma
1/4

(Am)
(B♭)
*8va
P.H.
w/ bar
loco
steady gliss.
Pitch: E G
*8va refers to harm. only.
***15ma
**Slide extends beyond end of fingerboard.
***15ma refers to harm. only.

THE MEANING OF LOVE

By Joe Satriani

C♯m13sus4
-2 1/2
Riff B
End Riff B
End Rhy. Fig. 2
Gtr. 1: w/ Riff B (6 times)
Gtr. 2: w/ Rhy. Fig. 2
Eadd9(♯11)
-1 1/2
C♯m13sus4
-2 1/2

B13sus4
B13
Gtr. 3
Gtr. 2
Rhy. Fig. 3

Amaj7/6
End Rhy. Fig.

Gtr. 2: w/ Rhy. Fig. 3
B13sus4
B13
Amaj7/6
Gtr. 3

C
Gtr. 1: w/ Fill 1
Dmaj7/6
C#7#5
Cmaj7/6
B7#5
-1 1/2
B♭maj7/6
A7#5
-1 1/2

Dm(add9) Dm♯5(add9) Dm(add9) Cadd9

Gtr. 3

Gtr. 1

*w/ bar

*Next 11 meas.

Gtr. 2

Fmaj7/6 E7♯5

E♭maj7/6
D7♯5
w/o bar
D♭maj7/6
C7♯5
w/o bar

B7sus4(♯5)

B

8va

P.H.

Eadd9(♯11)

8va

P.H.

Gtr. 1: w/ Riff D (3 times)
Gtr. 2: w/ Rhy. Fig. 5 (3 times)
Am
Em/G
C
D
P.S.
Pitch: D
*15ma refers to harm. only.
Gtr. 1: w/ Riff C (4 times)
Gtr. 2: w/ Rhy. Fig. 4 (4 times)
Em
Bm/D
Bm7
P.H.

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

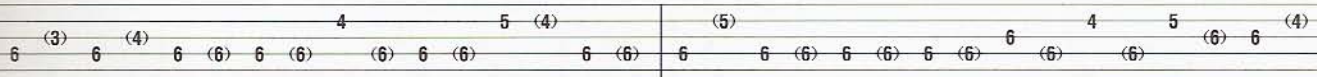
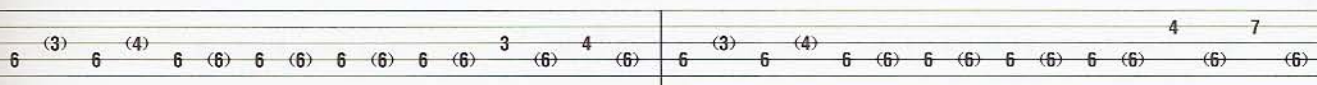
Eadd9(♯11)
P.H.
C♯m13sus4
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
B13sus4
-1 1/2
B13
Amaj7/6
B13sus4
B13
Amaj7/6
Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)
Eadd9(♯11)
Gtr. 3 tacet
Gtr. 1
Gtr. 2
divisi

MADE OF TEARS

By Joe Satriani

*12-str. elec.

**Delay set for single repeat at 1 1/4 beat interval (approx. 833 ms at ♩ = 96 w/ triplet feel).
Notes in parentheses are produced by delay.

***12-str. elec.
†Delay and notation as in Gtr. 1.

(G♯m)
(E)
P.M.
P.M.
(G♯m)
P.M.
P.M.
(E)
Riff A
P.M.
Riff A1
P.M.

(E)

Gtr. 1

End Riff

P.M.

1/2

Gtr. 2

End Riff

P.M.

Riff B

Gtr. 3 (semi-clean)

mf

w/ flanger

(G#m)
Gtr. 3 tacet
Rhy. Fig. 1
mf
Riff C
P.M.
Riff C1
P.M.
End Riff B
(E)
End Rhy. Fig. 1
P.M.
P.M.

*2nd time, Gtrs. 1 & 2 w/o P.M. (next 7 meas.).

Gtr. 2: w/ Riff D (2 times)

(E)

Gtr. 5

Gtr. 6
divisi

Gtr. 1

P.M.

(G♯m)

Gtr. 5

Gtr. 6

Gtr. 1

P.M.

Gtr. 2

P.M.

To Coda
(E)
P.M.
Riff E
End Riff E
C
Gtr. 6 tacet
N.C.(B)
Riff F
Riff F1
Riff G
Gtr. 8 (dist.)
Riff G1

(A)

(E)

End Riff G

End Riff G1

Gtrs. 7 & 8: w/ Riffs G & G1

(B)

Gtr. 5

Gtr. 1

Gtr. 2

(A)
Gtr. 3: w/ Riff B
(E)
End Riff F
End Riff F1
D
Gtr. 4: w/ Rhy. Fig. 1 (2 times)
N.C.(G#m)
Rhy. Fig. 2
mf
Riff H
End Riff H
P.M.
Riff H1
End Riff H1
P.M.

Gtrs. 1 & 2: w/ Riffs A & A1
Gtr. 5 tacet
Gtr. 3: w/ Riff B
(E)
(G♯m)
Gtr. 9

(E)
End Rhy. Fig. 2

E
Gtrs. 1 & 2: w/ Riffs C & C1
Gtr. 4: w/ Rhy. Fig. 1 (6 times)
N.C.(G♯m)
1/2

(E)
P.M.

(G♯m)

(E)
(G♯m)
Gtr. 9
Gtr. 1
P.M.
Gtr. 2
P.M.

(E)

P.M.

P.M.

(G#m)

P.M.

P.M.

(E)
P.M.
P.M.
Gtr. 2: w/ Riff D (6 times)
(G#m)
P.M.

(E)
8va
P.M.

(G♯m)
8va
P.M.

Gtr. 2: w/ Riff E
(E)
8va
loco
P.M.

THEME FOR A STRANGE WORLD

By Joe Satri[...]

*Chord symbols reflect implied harmony.

(B7)
15ma
loco
(B♭maj7)
P.H.
End Riff C
Gtr. 1: w/ Riff C
(Am7)
(F7)
Gtr. 4
(B7)
(B♭maj7)
(E7)
Gtr. 4
Gtr. 1
Riff D
End Riff D

E

Gtr. 1: w/ Riff C (2 times)

N.C.(Am7)

15ma

loco

(F7)

*w/ bar

P.H.

*As before (next 4 meas.).

(B7)

P.S.

(B♭maj7)

(Am7)

(F7)

**w/ bar

**As before (till double bar).

(B7)
(B♭maj7)
8va
loco
P.H.
Gtr. 1: w/ Riff D (2 times)
(E7)
w/o bar
P.S.
F
Gtr. 1: w/ Riff A (2 times)
Gtr. 4 tacet
Amsus2
Am
Gsus2
Dm
D5
Csus2
Fsus2
Gtr. 2

H
N.C.(F#m7)
Gmaj7#11
Gtr. 4
Riff E
*Gtrs. 1 & 6
let ring
*Composite arrangement.

N.C.(F#m7)
Em7
P.M.
let ring

Gtrs. 1 & 6: w/ Riff E (3 times)
N.C.(F#m7)
Gmaj7#11
Gtr. 4
+1/2
w/ bar

N.C.(F#m7)
Em7
+1/2
w/ bar

N.C.(F♯m7)
Gmaj7♯11
N.C.(F♯m7)
(Em7)
N.C.(F♯m7)
*8va
P.H.
w/ bar
Gmaj7♯11
loco
8va
P.H.
w/ bar
15ma
*8va refers to harm. only.
Pitch: F♯
N.C.(F♯m7)
15ma
P.H.
w/ bar
Pitch: C
B♭
C♯
F♯
C♯
Em7
loco
Em9
Gtr. 4
Gtrs. 1 & 6
let ring

End half-time feel
Eaddb9
let ring
I
Gtr. 1: w/ Riff C (2 times)
Gtr. 6 tacet
N.C.(Am7)
Gtr. 4
(F7)
*w/ bar
*As before (next 11 meas.).
(B7)
(Bbmaj7)
**15ma
loco
P.H.
Pitch: B
**15ma refers to harm. only.
(Am7)
(F7)
(B7)
***8va
loco
P.H.
Pitch: E
***8va refers to harm. only.

(B♭maj7)
Gtr. 1: w/ Riff D (2 times)
(E7)
w/ bar
D.S. al Coda
w/ bar
Coda
Gtrs. 2 & 5 tacet
N.C.(Am7)
Gtr. 1

MOVIN' ON

By Joe Satriani

C

G7sus4

Fadd9/A

Gtr. 3

Gtr. 1

Gtr. 2

Rhy. Fig. 3

B♭6/9

Csus4

C

Csus4

C

steady gliss.

G7sus4
Fm(add9)/A♭
B♭6/9
Csus4
C
C7
1/2
steady gliss.
End Rhy. Fig. 3

D
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (8 times)
Csus4
C
Gtr. 3

Csus4
C
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
Fsus4
F
Fsus4
F
8va
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
Csus4
C
8va
Csus4
C
loco
P.S.

E
Gtr. 2: w/ Rhy. Fig. 3
G7sus4
Gtr. 3
Fadd9/A
Gtr. 1
B♭6/9
Csus4
w/ bar
steady gliss.
G7sus4
w/ bar

Fm(add9)/A♭
w/ bar
B♭6/9
w/ bar
w/ bar
Csus4
C7
F
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)
Csus4
C
Csus4
C
Gtr. 3

G

Csus4 C N.C.

Gtr. 3 **Rhy. Fig. 4B**

Play 4 times

End Rhy. Fig. 4B

Gtr. 1 **Rhy. Fig. 4**

End Rhy. Fig. 4

Gtr. 2 **Rhy. Fig. 4A**

End Rhy. Fig. 4A

A LOVE ETERNAL

By Joe Satriani

Dsus2 D D7

Gtr. 1

Gtr. 2

Rhy. Fig. 2

Gtrs. 3 & 4

G
Gsus♯4
G5
D/F♯
E

D/A A

End Rhy. Fig. 2

B

Gtr. 3: w/ Rhy. Fig. 1 (1st 3 meas.)
Gtr. 4: w/ Rhy. Fig. 1 (2 times)

Dmaj7 Gmaj7 D/F# Em7

Gtr. 1

Gtr. 2

A
Dmaj7
Gmaj7
D/F♯
Gtr. 3: w/ Rhy. Fig. 1 (last 2 meas.)
Em7
A
Gtrs. 3 & 4: w/ Rhy. Fig. 2
Dsus2
D
D7
G
Gsus♯4
G5
D/F♯

Bm A G A

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

D

C

Dm Cadd9 G/B

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

Gm/B♭ A

Dm Cadd9 G/B

8va

B♭maj13 A Asus4 A

loco

Csus 4/2 Csus2 A

Harm.

Pitch: G

Csus 2/4 Csus2 A

Harm.

Harm.

Pitch: E E B

(cont. in slashes)

D

Em D A

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 3 & 4

f

Gtr. 1

f

P.S.

Gtr. 2

8va

loco

f

Harm.

Pitch: E

Em
D
A
Gtr. 1
P.S.
Riff A
End Riff A
Gtr. 2: w/ Riff A
Em
D
A
Em
D
A
A
open
Gtrs.
3 & 4
mf
Harm.
mf

E

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

Dmaj7 | Gmaj7 | D/F♯

mf

Em7 | A | Dmaj7

Bm A G A

Gtr. 1

Gtr. 2

Gtrs. 3 & 4

Dsus2 D

CROWD CHANT

By Joe Satriani

Oh.
15ma
loco
8va
loco
P.H.
P.H.
1
1/2
1/2
Oh.
1
1
1
1
1/2
Oh,
oh.
1
Oh.
Oh.
1/4

Hey!
Hey!
Hey!
Hey!

Hey!
Hey!
Hey!
Hey!
P.S.

C
C#m
A
B
G#m
A
F#m
*Gtr. 2
mf
*Organ arr. for gtr.
Gtr. 1
Riff A

G#sus4
G#m
C#m
A
B
G#m
End Riff A
A
F#m
G#sus4
F#m
E
D
C#m
B
A
G#
C#5
P.S.
P.S.

D
Gtr. 2 tacet
N.C.
Oh.
Gtr. 1
Oh.
15ma
P.H.
w/ bar
*Vocal pitches approximate
Oh.
loco
w/ bar
Oh.
Oh,
oh.
8va
**w/ slide

**As in Intro.

E

Gtr. 1: w/ Riff A (2 times)
C♯m
A
B
G♯m
A
F♯m
G♯sus4
Gtr. 2

C♯m
A
B
G♯m
A
F♯m
G♯sus4

Gtr. 1: w/ Riff A (4 times)
C♯m
A
B
G♯m
A
F♯m
Oh.

G♯sus4
G♯m
Play 4 times
C♯5
E5
F♯5
C♯5
Hey!
Hey!
Gtr. 2
Gtr. 1
divisi

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